

MUSIC - UNIVERSITY OF TORONTO  
  
3 1761 09772428 0

M  
1612  
A75  
A7







Digitized by the Internet Archive  
in 2022 with funding from  
University of Toronto

[https://archive.org/details/sixsongs00arne\\_0](https://archive.org/details/sixsongs00arne_0)

786.3  
1748

The Old English Edition. No. ii.

# SIX SONGS

BY



THOMAS AUGUSTINE ARNE.

EDITED BY

G. E. P. ARKWRIGHT.



LONDON:  
JOSEPH WILLIAMS LIMITED,  
32 GREAT PORTLAND STREET, W.1.

2925.  
2925.  
2925.  
X8.

PRINTED IN ENGLAND.

86.3  
1748

M  
1612  
A75 A7



*H*  
*Sept 19*

## Preface.

---

THE object of this Edition is to present in an accessible form various works by English composers of the seventeenth and eighteenth centuries, which would otherwise be difficult to obtain. It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquarians and collectors of rare books.

The original harmonies will be preserved in every case.

Each volume will be accompanied by Introductions and Biographical Notices, with references to the authorities whence information is obtained. A few brief Notes will also be added.



## Introduction To No. ii. of the Old English Edition.

---

THOMAS AUGUSTINE ARNE (1710—1778) was the son of an upholsterer who kept a shop in King Street, Covent Garden. On leaving Eton, where he was educated, he was placed by his father in a lawyer's office. He contrived nevertheless to find time for the study of music, and took lessons on the violin from Michael Festing. It is said that the elder Arne knew nothing of his son's talents until he accidentally discovered him leading an amateur orchestra at a friend's house. After this he was persuaded to let him give up the Law and devote himself to Music.

Arne's first essay in dramatic composition was a new setting of Addison's opera, "Rosamond," written for his sister Susanna (afterwards the celebrated Mrs. Cibber), whom he had himself instructed in singing. This was successfully produced in 1732, and was followed in the same year by the "Opera of Operas, or Tom Thumb the Great," a version of Fielding's "Tragedy of Tragedies." In 1736 he wrote incidental music to the "Fall of Phaeton," from which a song is printed in the present volume. The words are doubtfully ascribed to one Pritchard in the British Museum Catalogue.

The work which established Arne's reputation as a writer for the Theatre was a setting of Milton's "Comus," as adapted for the stage by Dr. Dalton. Two songs from "Comus" are included in this collection: the first is the Attendant Spirit's song, "Not on beds of fading flowers," sung by the great tenor, Beard; the second, "Fame's an Echo," was sung by Mrs. Clive, in the character of Euphrosyne.

In 1740, an entertainment was given by Frederick, Prince of Wales, at Cliveden, near Maidenhead, to commemorate the anniversary of the Accession of the House of Hanover. Arne was employed to write music for two masques which were presented on the occasion. One of these was Congreve's "Judgment of Paris;" the other, Thomson and Mallet's "Alfred." The latter contains the "celebrated Ode in Honour of Great Britain call'd Rule Britannia." It was afterwards altered and reproduced at Drury Lane in 1751. Two songs from "Alfred" are given in this collection.

From this time until his death in 1778, Arne devoted himself almost exclusively to writing operas, and supplying incidental music for the plays produced at Drury Lane and Covent Garden Theatres. It is only necessary here to mention "Artaxerxes," an opera in the Italian style, which was produced in 1762; the libretto being translated from Metastasio by Arne himself.

He also composed two Oratorios, "Abel" (1755), which contains the popular "Hymn of Eve;" and "Judith" (1764), of which the words were written by Isaac Bickerstaff. A song from "Judith" is printed in this volume.

Arne married, in 1736, the singer Cecilia Young, for whom he wrote many of his most charming songs. He was a very successful teacher of singing, and some of his pupils, notably Miss Brent, attained considerable celebrity.

[See Grove's Dictionary of Music, and the Dictionary of National Biography.]

The six songs contained in this collection are supplied with an accompaniment arranged for the pianoforte from the score. At the end of the volume will be found the score of each song, taken from the old editions.

## Contents.

---

1. NOT ON BEDS OF FADING FLOW'RS	<i>Comus.</i>
2. FAME'S AN ECHO	<i>Comus.</i>
3. VENGEANCE, O COME INSPIRE ME	<i>Alfred.</i>
4. ARISE, SWEET MESSENGER OF MORN	<i>Alfred.</i>
5. SLEEP, GENTLE CHERUB	<i>Judith.</i>
6. O COME, O COME, MY DEAREST	<i>Fall of Phaeton.</i>



# Music.





## I.

Not on beds of fading flow'rs.

Comus.

The musical score consists of five staves of music in common time, key signature of three flats. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics are integrated into the vocal line.

**Not on beds of fading flow'rs.**

Not on beds of fading flow'rs,  
Shedding soon their gaudy pride,

Nor with swains in Sy-ren Bow'r's  
Will true Plea - sure,

will true Pleasure  
 long re -  
 side.  
 On aw - ful  
 Vir - tue's Hill sub - lime En - thro - ned sits thim - mort - al  
 fair; Who wins her  
 Height must pa - tient climb, The steps are Pe - ril, Toil and

Care. So from the first did Jove or - dain Eter - nal

bliss for transient Pain, Eter - nal bliss

— for trans - ient Pain, E - ter - nal bliss for

*p*

trans - ient pain. pain.

*Adagio.*

## II.

## Fame's an Echo.

Comus.

Fame's an E - cho,  
Prattlingdou-ble,  
An emp - ty ai - ry glitt' - ring Bub - ble  
A breath can swell, a breath can sink it, The

The musical score consists of five staves of music in common time, key signature of one flat. The first staff starts with a whole rest. The second staff begins with a bassoon-like part. The third staff features a soprano vocal line. The fourth staff continues the soprano line. The fifth staff concludes the piece.

wise not worth their keep - ing think it

S.

Why then, why such toil and pain      Fame's un - cer - tain smiles to gain.

Like her sis - ter      For - tune blind

To the best she's oft un - kind,

And the worst her fa - vour find,

And the worst her fa - vour find,

*Adagio.*

And the worst her fa - vour find.

## III.

Vengeance, o come, inspire me.

Prestissimo.

Alfred.

1

2

3

4

5

6

7

8

Vengeance, O come, in - spire me, O come in - spire me!

Vir - tue and free - dom fire me, Vir - tue and free - - dom

fire me. Join me ye sons of glo - ry,

Join me ye sons of glo - ry The foe shall fly be - fore ye, And

Fame re - cord your sto - ry, In

never dying lays, In never dying lays. The foe shall fly be -

fore ye, and Fame re - cord your sto - ry In ne - ver dy - ing

lays, In ne - ver dy - ing lays.

*ff*

Vengeance, O come, in - spire me! Vir - tue and free - dom fire me;

*p* *f*

Join me ye sons of glo - ry, Join me ye sons of

*p* *f* *p*

glo - ry, The foe shall fly be - fore ye, The  
 foe shall fly be - fore ye. And Fame re - cord your  
 sto - ry, and Fame re - cord your sto - ry In  
 nev - er dy - ing lays, in nev - er dy - ing lays; The

foe shall fly be - fore ye And fame re - cord your

sto - ry in ne - ver dy - ing lays. The

foe shall fly be - fore ye, And fame re - cord you

sto - ry in nev - er dy - ing lays.

*f*      *poco f*      *ff*

15

p f tr Fine.

The peace-ful dove shall soar on high  
The

Dan - ish Ra - ven droop and die  
And ev' - ry loy - al

heart shall vie To me-rit Al-fred's praise, To me-rit Al-fred's praise, and

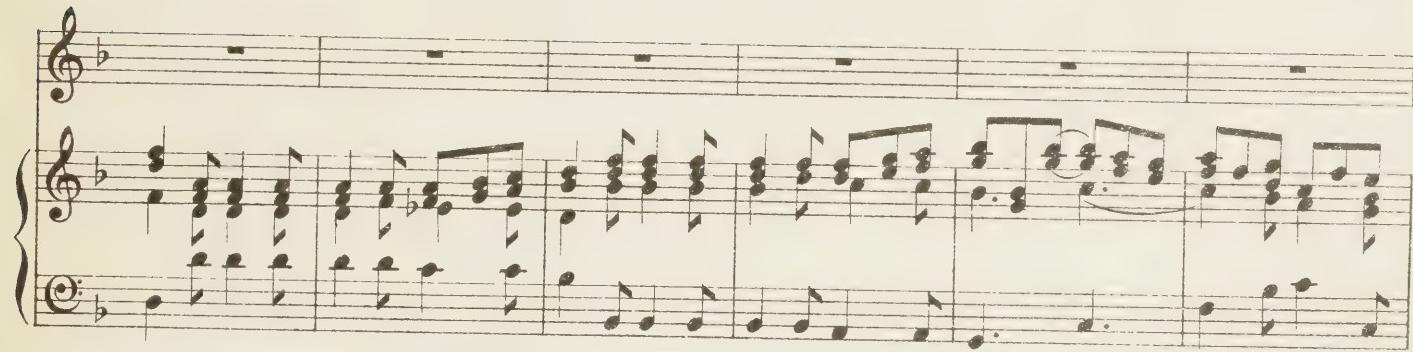
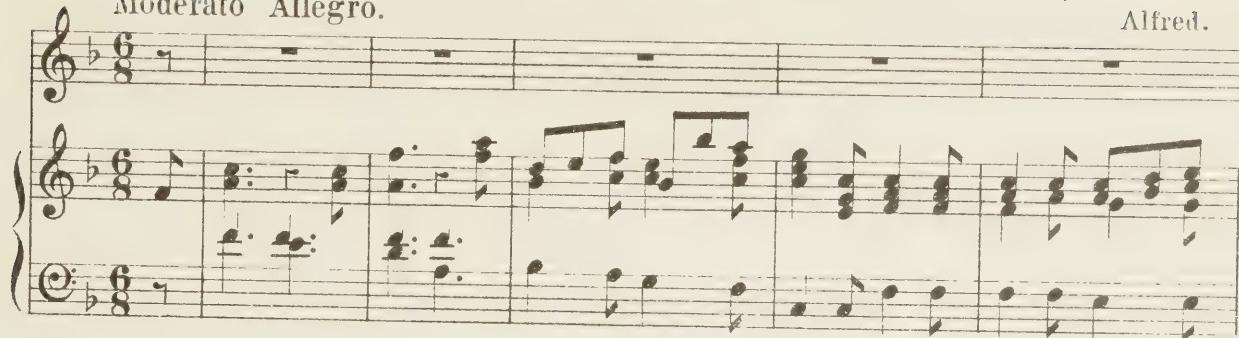
ev'ry loy-al heart shall vie, shall vie to me-rit Al - fred's praise.

D.C.

IV.  
Arise sweet messenger of morn.

Moderato Allegro.

Alfred.



S

A - rise, a - rise, sweet mes-sen-ger of morn  
See, Morn ap-pears, a ro - sy, ro - sy hue  
Each Nymph be like, be like the blushing Morn

S

With thy mild, mild beams this Isle a - adorn, With thy  
Steals soft o'er von der o - rient blue,  
That gai - ly brigh - tens o'er the Lawn, Steals  
That

mild, mild beams this Isle a - dor  
soft o'er yon - der o - ri ent blue.  
gai - ly brigh - tens o'er the Lawn,  
For long as  
Well are we  
Each Shepherd

shep - herds sport and play, for long as shep - herds sport and play, as shep - herds  
met in trim ar - ray. Well are we met in trim ar - ray, are met in  
like the sun be gay, Each Shep - herd like the sun be gay, like the

sport and play, This this shall be a ho - ly - day, This this shall be a  
trim ar - ray, To fro - lick out this ho - ly - day, To fro - lick out this  
sun be gay, And grateful keep this ho - ly - day, And grateful keep this

ho - ly - day, A ho - ly - day, This this shall be a ho - ly - day.  
ho - ly - day, This ho - ly - day, To fro - lick out this ho - ly - day.  
ho - ly - day, This ho - ly - day, And grateful keep this ho - ly - day.

## V.

“Sleep, gentle Cherub, Sleep descend.”

Andante Largo.

Judith.

The musical score consists of six staves of music for voice and piano. The top staff shows the vocal line with lyrics. The piano accompaniment is provided by the bottom two staves, with the right hand playing the melody and the left hand providing harmonic support. The score is in common time, with a key signature of one flat. The vocal line begins with a melodic line, followed by lyrics, and concludes with a final melodic line. The piano part features sustained notes and rhythmic patterns.

Sleep, gentle Che - rub, Sleep descend,

Sleep des - cend, Thy heal - ing wings pro - tect - ive spread

thy heal - ing wings pro - tect - ive spread.

*tr.*

And o'er his sa - cred temp - les bend, bend, O bend their sa - lu - ta - ry shade.

*tr.*

shade. O gent - le Che - rub, O sleep descend, descend, thy healing wings pro -

tec - tive spread, and o'er his sa - cred temp - les bend, O bend thy shade, thy sa - lu -

ta - ry shade. O bend thy sa - lu - ta - ry shade.

*p*      *pp*

## VI.

O come, o come, my dearest.

Andante.

Fall of Phaeton.

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and treble clef. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords. The lyrics are integrated into the music, appearing below the vocal line in the middle and lower staves.

*O come, o come, my dearest, and*

*hith - er bring Thy lips a - dornd with all the blooming spring. Thy*

*lips a - dornd with all the blooming spring,*

A thou-sand, thou-sand sweets, their fra-grant a - toms blend Which

in a gale of joy which in a gale of joy thy breath at - tend, thy

Love in gen-tle murmurs to my soul ap - ply heal me with kisses Oh

heal me with kisses or else I die, or else I die.

End with first Symphony.

## I.

Not on beds of fading flow'rs.

Comus.

Oboe I.

Oboe II.

Violin I.

Violin II.

Viola.

Voice.

Bass.

6

5

Not on beds of fading flow'rs,

6

5

Shedding soon their gaudy pride,  
Nor with swains in Sy-ren Bow'rs

Will true Pleasure, will true Pleasure  
long re -

1st      2nd

- side.

1st      2nd

On awful Vir - tue's Hill sub - lime Enthroned

1st      2nd

7      4      6      5      6      4      5      6

sits th'immor - tal fair;

Who wins her Height must patient climb, The steps are

Musical score for the first section of the hymn, featuring five staves of music in G clef, B-flat key signature, and common time. The notes are primarily eighth and sixteenth notes.

Pe-ril, Toil, and Care; So from the first did Jove or - dain E-ter-nal

Continuation of the musical score with numerical time signatures below the staff: 7, 16, 7, 4, 2, 6, 9, 5, 8, 76.

Musical score for the second section of the hymn, featuring five staves of music in G clef, B-flat key signature, and common time. The notes are primarily eighth and sixteenth notes.

bliss for transient Pain, E-ter-nal bliss for tran - sient

Continuation of the musical score with numerical time signatures below the staff: 76, 6, 4, 6, 6, 7, 6, 7, 7, 4, 3.

Adagio.

1<sup>st</sup> 2<sup>nd</sup>

Pain,            E - ter - nal      bliss    for    tran - sient      pain.      pain.

1<sup>st</sup> 2<sup>nd</sup>

## II.

## Fame's an Echo.

Comus.

Traversa.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Fame's an E - cho,

Prattling double

An empty ai - ry glitt'ring bubble,

Bass.

A breath can swell, a breath can sink it      The wise not worth their keeping think it.

Why then, why such toil and pain      Fame's un-certain smiles to gain

Like her sist - er For-tune blind,

To the best she's oft unkind

And the worst her fa-vour find,

## Adagio.

Musical score for the Adagio section, featuring four staves. Measures 1-8 are shown, ending with a repeat sign and two endings. The vocal line includes lyrics: "And the worst her fa-vour find;" and "And the worst her fa-vour". Measure 8 ends with a forte dynamic.

And the worst her fa-vour find; And the worst her fa-vour

Musical score for the Adagio section, continuing from measure 8. Measures 9-16 are shown, ending with a repeat sign and two endings. The vocal line continues with the lyrics: "find." and concludes with a forte dynamic.

## III.

“Vengeance, O come inspire me”

Prestissimo.

Alfred.

Corno I & II.

Oboe I.

Oboe II.

Violin I.

Violin II.

Viola.

Voice.

Bass.

6 6  
5 5

$\mu_6$

$b\ b98\ 76\ 65\ b\ 7\ 6\ 6$

$b\ b98\ 76\ 65\ b\ 7\ 6\ f$

Octaves.

Musical score page 33, measures 1-10. The score consists of eight staves. Measures 1-9 show various rhythmic patterns (eighth and sixteenth notes) primarily in the upper voices. Measure 10 begins with a bassoon solo line.

Musical score page 33, measures 11-18. The score continues with the bassoon line from measure 10. Measures 11-12 feature eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measures 15-16 return to eighth-note patterns. Measures 17-18 conclude with sixteenth-note patterns.

Vengeance, O come in-spire me, O come in-spire me!  
Vir-tue and Free-dom fire me,

Musical score for the first section of "The Star-Spangled Banner". The score consists of six staves. The top two staves are soprano voices, the middle two are alto voices, and the bottom two are bass voices. The key signature is three flats. The time signature changes from common time to 2/4, then to 6, then to 4, then to 3, and back to 4. The vocal parts sing the lyrics "Vir-tue and Free-dom fire me", "Join me ye sons of Glo-ry, Join me ye sons of", and "Glo-ry, the foe shall fly be - fore ye, And fame re - cord your". The music includes dynamic markings like *p*, *f*, *tr*, and *p*.

Musical score for the second section of "The Star-Spangled Banner". The score consists of six staves. The top two staves are soprano voices, the middle two are alto voices, and the bottom two are bass voices. The key signature is three flats. The time signature changes from common time to 6, then to 7, then to 4, and back to 6. The vocal parts sing the lyrics "Glo-ry, the foe shall fly be - fore ye, And fame re - cord your". The music includes dynamic markings like *f*, *p*, and *p*.

sto - ry                      in never dying lays                      in never dying lays. The

foe shall flee be - fore ye,      And fame re - cord your sto - ry      In ne - ver dy - ing

A page of musical notation for orchestra and choir, featuring six staves of music with various instruments and vocal parts. The music is in common time, with a key signature of two flats. The notation includes measures with eighth and sixteenth notes, dynamic markings like *ff* and *f*, and time signatures such as 6, 4, 3, and 2. The vocal part includes lyrics: "lays, in ne - ver dy - ing lays." The page number 37 is in the top right corner.

lays, in ne - ver dy - ing lays.

Orchestra score page 38, measures 1-8.

Measure 1: Bassoon (C-clef) has a sustained note. Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 2: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 3: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 4: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 5: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 6: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 7: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 8: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Text lyrics: Vengeance, O come, in-spire me, Vir-tue and Freedom fire me; Join me ye sons of glo-ry,

Measure 9: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 10: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 11: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 12: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 13: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 14: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 15: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 16: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 17: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 18: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 19: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 20: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 21: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 22: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 23: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Text lyrics: Join me ye sons of glo-ry The foe shall fly be - fore ye, The

Measure 24: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 25: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 26: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 27: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 28: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 29: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 30: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 31: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

Measure 32: Trombones (F-clef) play eighth-note chords. Bassoon (C-clef) plays eighth-note chords.

39

*foe shall fly be - fore ye, and fame re-cord your sto-ry, and fame re-cord your sto-ry,*

*in never dy-ing lays, in ne-ver dy-ing lays The foe shall fly bē-fore ye, And*

fame re-record your sto-ry In ne-ver dy-ing lays The foe shall fly be -

$\frac{4}{6}$        $\frac{3}{5}$        $\frac{4}{6}$        $\frac{7}{5}$        $\frac{4}{6}$        $\frac{3}{5}$        $\frac{4}{6}$        $\frac{3}{5}$

fore ye      And fame re-record your sto-ry in ne-ver dy - ing lays.

$\frac{6}{6}$        $\frac{6}{6}$        $\frac{3}{5}$        $\frac{6}{6}$        $\frac{7}{7}$        $\frac{6}{6}$        $\frac{6}{6}$

Musical score page 41, featuring two systems of music for orchestra.

**System 1 (Measures 1-10):**

- Measure 1: Bassoon (C-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Bassoon (C-clef) plays eighth notes.
- Measure 2: Trombone (F-clef) plays eighth notes. Bassoon (C-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 3: Trombone (F-clef) plays eighth notes. Bassoon (C-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 4: Trombone (F-clef) plays eighth notes. Bassoon (C-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 5: Trombone (F-clef) plays eighth notes. Bassoon (C-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 6: Trombone (F-clef) plays eighth notes. Bassoon (C-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 7: Trombone (F-clef) plays eighth notes. Bassoon (C-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 8: Trombone (F-clef) plays eighth notes. Bassoon (C-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 9: Trombone (F-clef) plays eighth notes. Bassoon (C-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 10: Trombone (F-clef) plays eighth notes. Bassoon (C-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.

**System 2 (Measures 11-20):**

- Measure 11: Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 12: Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 13: Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 14: Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 15: Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 16: Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 17: Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 18: Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 19: Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.
- Measure 20: Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes. Trombone (F-clef) plays eighth notes.

The peace-full dove shall soar on high,  
The

Danish Ra - ven droop and die,  
and ev' - ry loy - al heart shall vie,  
To me-rit Al-fredspraise, To

me-rit Al-fredspraise, and ev' - ry loy - al heart shall vie, shall vie, To me-rit Al - fredspraise.

*Da Capo*

## IV.

Arise, sweet messenger of morn.

Alfred.

Moderato Allegro.

Violin I.

Musical score for the first system:

- Violin I:** Playing eighth-note patterns.
- Violin II:** Playing eighth-note patterns.
- Viola:** Playing eighth-note patterns.
- Voice:** Single note followed by four measures of rests.
- Bass:** Playing eighth-note patterns, with measure 6 containing a bassoon-like sound (marked with a bassoon icon).

A - rise, a - rise, sweet mes-sen-ger of morn,  
 With thy mild, mild beams this Isle a -  
 dorn, with thy mild, mild beams this Isle a - dorn.

For long as shepherds sport and play, for long as shepherds sport and play, as shepherds

sport and play, this, this shall be a ho - ly day, this, this shall be a

ho - ly day, a ho - ly day, this, this shall be a ho - ly day.

The musical score consists of four staves of music. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The music is in common time throughout. The first section of lyrics 'For long as shepherds sport and play, for long as shepherds sport and play, as shepherds' appears in measures 1-3. The second section of lyrics 'sport and play, this, this shall be a ho - ly day, this, this shall be a' appears in measures 4-6. The third section of lyrics 'ho - ly day, a ho - ly day, this, this shall be a ho - ly day.' appears in measures 7-9. Measure 1 starts with a dynamic 'p'. Measures 2 and 3 start with '2/4'. Measure 4 starts with '6'. Measures 5-6 start with '6'. Measure 7 starts with '7'. Measures 8-9 start with '7'. Measure 10 starts with '4/6'. Measure 11 starts with '3/5'. Measure 12 ends with a final cadence symbol 'S'.

## V.

## Sleep, gentle Cherub.

Judith.

Andante largo.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Sleep,

gen - tle Cherub, Sleep descend, Sleep descend, Thy heal-ing wings protective spread

thy heal - ing wings pro-tec - tive spread. And o'er his

The musical score consists of four staves of music. The top two staves are in treble clef, the third is in bass clef, and the bottom one is also in bass clef. The music is in common time. The lyrics are as follows:
   
 sacred temples bend, bend, o bend their sa - lu - ta - ry shade, O gentle Che - rub, Osleep, de -
   
 scend, descend, thy healing wings pro - teet - ive spread, And o'er his sa - cred tem - ples bend, O
   
 bend thy shade, thy sa - lu - ta - ry shade, O bend thy sa - lu - ta - ry shade.

## VI.

O come, o come my dearest.

Fall of Phaeton.

Andante.

Violin.

Voice.

Bass.

O come, o come my dearest, and  
hi - - - ther, bring thy lips a - dorn'd with  
all the bloom-ing spring, thy lips a - dorn'd with all the bloom-ing spring.

A thou-sand, thou-sand sweets their fra-grant a - toms blend, which

in a gale of joy, which in a gale of joy thy breath at - tend: Thy

love in gen-tle murmur-s to my soul ap - ply, Heal me with kisses, Oh!

heal me with kis-ses or else I die, or else I die.

*End with the first Symphony.*





AZJ-7769

M  
1612  
A75A7

Arne, Thomas Augustine  
Works, vocal. Selections.  
Six songs

UNIVERSITY OF TORONTO

EDWARD JOHNSON  
MUSIC LIBRARY

